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APR 24 1933

The ART NEWS

VOL. XXXI

NEW YORK, APRIL 22, 1933

NO. 30 WEEKLY



"THE DIGBY CHILDREN"

JOHN HOPPNER, R.A.

This work, the property of Brig.-Gen. Sir Charles and Lady Gunning, is included in the small choice collection of paintings to be sold at the American Art Association Anderson Galleries, New York, on April 27th

PRICE 25 CENTS

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"THE SURVIVORS" (Bronze)

By BORIS BLAI



"TRIANGLE GIRL" (Bronze)

By BORIS BLAI

E X H I B I T I O N S

April 25th to May 6th

Sculpture by Boris Blai

Until April 29th

"Little Paintings" by Bruce Crane

The Graphic Art of Albert Sterner

Etchings by Frank W. Benson and Louis Wolchonok

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 22, 1933

Masterpieces of English Art in April 27 Auction

Gunning Portraits Offered in Sale at American - Anderson Galleries Also Featuring Fine Sargent and Goya

The English press is quite naturally mourning the probable loss to their native land of the five remarkable portraits by Romney and Hoppner which have been consigned by Sir Charles and Lady Gunning to the sale of important paintings at the American-Anderson Galleries on April 27.

Sargent's depiction of the "Hon. Laura Lister," obtained from the sitter, who is the present Lady Lovat, adds to the already high level of quality which marks the dispersal. As will be seen from our reproduction, this painting will be greatly missed in England, not only by the owner, but by the many art lovers who would have wished to see it hanging in the Tate Gallery beside the portrait, also by Sargent, of the child's father, "Lord Ribblesdale, as Master of the Buhounds." Included in the London Royal Academy exhibition in 1897, and recorded in the Hon. Evan Charteris' *John Sargent*, 1927, the work is characterized by a charming naturalness and simplicity of pose and delicate delineation of the childish features and details of dress. It will be remembered that Sargent painted very few portraits of children, probably because he was nervous and disliked having them around the studio. The recent death of Lord Lovat has probably caused Lady Lovat to sell this valuable picture.

The portrayal of Sir Robert Gunning by Romney, which is recorded in the study of the artist made by Ward and Roberts and also that of Lord Ronald Gower, was executed in 1780-87 and has remained in the possession of the Gunning family ever since. Sir Charles Holmes, the well known former director of the London National Gallery, in his excellent critique in the catalog, notes that "the robes of the Order of the Bath give the painter a pretext for composing a harmony in red and white of singular distinction . . . enlivened by the precise and masterly brushwork which sweeps in the forms, the subtle halftones, and the gleaming lights of white silk and satin. . . . The head is put in with a similar restrained power. It has a dignity which well corresponds with the general poise of the figure, and the look of a man accustomed to conceal his feelings, as one who had been plenipotentiary at the court of Berlin and ambassador at St. Petersburg had doubtless learned to do." The gold hilted sword set with diamonds which he wears is the one presented by the Empress Catherine of Russia, who, at the request of George III, personally invested him with the insignia of the Bath in 1773.

Sir Robert's successor to the baronetcy, Sir George Gunning, gave Romney opportunities of a different kind. To quote Sir Charles Holmes, he was here "able to exercise that sympathy with handsome young Englishmen to which we owe some of his very finest portraits. . . . We have not only clean, cool, fresh piece of painting, admirable both in color and handling, but also a specimen of the type of portrait in which Romney is admitted to be unrivaled." This fine work was painted in 1786-87 and has remained until now in the hands of the family. It is also recorded in Ward and Roberts as well

(Continued on page 4)



"AN ORIENTAL"

This fine portrait from the Hermitage Collection, which has never been shown before in America, is included in the Loan Exhibition at the Knoedler Galleries for the benefit of the Adopt-A-Family Committee of the Emergency Unemployment Relief Fund.

MISS BEAUX WINS CHI OMEGA MEDAL

Miss Cecilia Beaux, well known American artist, is the recipient this year of the Chi Omega gold medal, given annually to an American woman who has made an outstanding contribution to international culture. The formal presentation of the medal took place at the Fine Arts Building on April 16. On this occasion, addresses were made by Mrs. Franklin D. Roosevelt, William Sloane Coffin, president of the Metropolitan Museum, Cass Gilbert, president of the National Academy, and many others. Laura Guardin Fraser, the member of the jury representing art, made the presentation. Miss Beaux, who is generally ranked as one of the foremost women artists in this country, has won many honors both here and abroad and is represented in leading museums.

The Metropolitan Adds Early Inness To Its Collection

The Metropolitan Museum of Art has just purchased, through the Morris K. Jessup fund, an early work of Inness. This canvas, which depicts the Delaware Water Gap, was painted in 1861 and thus antedates the "Peace and Plenty and Delaware Valley" already in the museum's permanent collection.

Mr. Wehle, writing in the current museum *Bulletin*, makes some illuminating comments on this painting: "In the Delaware Water Gap Inness reveals his art at the moment of transition from the picturesqueness of the Hudson River School to the more impressive breadth and emotional fervor which mark his individual style at its best. . . . In its naive circumstantiality the Delaware Water Gap is perhaps even closer to the pioneer American mind than are the Hudson River landscapes."

CHICAGO OFFERS PRIZE FOR PRINT

A five hundred dollar prize is being offered by the Chicago Society of Etchers for a plate depicting any part of the Century of Progress Exposition within the boundaries of the grounds. The work selected is to be used as the society's 1933 presentation print to its associated members. The conditions governing the competition are as follows:

Only active members of the society may compete for the prize, which is open to works in the etching, drypoint or aquatint medium. More than one plate may be submitted, but the size of any print must not exceed 10 x 14. All proofs are to remain the property of the society to form a portfolio of subjects of the fair, for probable exhibition. The winning subject will be printed by the society, signed by the artist and distributed to associate members, together with a foreword telling about the artist and his plate. A proof must be submitted to the executive board by September 1.

Knoedler Holds Rembrandt Show To Aid Charity

Twelve Works From Leading American and European Collections Include Two Works Formerly in the Hermitage

By RALPH FLINT

The loan exhibition of paintings by Rembrandt that the Adopt-A-Family Committee of the Emergency Unemployment Relief Fund has arranged at the Knoedler Galleries to run through the month is naturally the outstanding item on any representational list of attractions in the local art world. It climaxes the series of special views of famous private collections that Mrs. Egerton Winthrop and her relief committee have already arranged during the past fortnight, and it will help to swell the funds for this most deserving charity, funds which have already exceeded the returns on any similar endeavor of this sort.

Twelve important canvases by the great Dutch master, ranging from two early portraits done in 1632 to the "St. Luke" from the Schwab Collection and "The Pilgrim," lent by Jules Bache, both painted some thirty years later, offer an unique opportunity to study the evolution of Rembrandt's art in some of its most illuminating phases. One thing is clear, in making the tour of the galleries where these twelve masterpieces of portraiture and figure painting are congregated, that from first to last the stamp of the fully fledged master is plainly visible.

While many changes in style and technique occurred in his art, from the quiet, untroubled brushwork that softly rounded out the heads in the Ellsworth and Kress portraits to the later impassioned handling of pigment and the dramatic demarcation of light and shade of the Schwab and Bache examples; yet throughout it is the work of the self-same painter who saw his fellow man in the golden glow of the spirit and whose vision waxed more potent and penetrating with the years. To have amassed such a richness of vision, such a constancy of endearing outlook on the world of the past and the present, Rembrandt must needs have relied quite as much upon that "inner eye which is the bliss of solitude" as upon his powers of external observation.

This two-fold viewpoint, by which the splendor of the artist's own inner conception of form and color actually clothed and transformed the visual facts of his own immediate surroundings, is the vivifying factor in Rembrandt's art, enabling him not only to glorify his own epoch, but also to reach back into the pages of Scripture for subject matter that comes to life as vividly as if he had been an eye-witness. Such a work as the magical "Joseph and Potiphar's Wife," from the Hermitage Collection (shown like its companion canvas, "An Oriental," from the same source, for the first time in America), is perhaps the most conclusive proof of Rembrandt's complete

(Continued on page 4)

Rembrandt Show at Knoedler Gallery Benefits Charity

(Continued from page 3)

mastery of the time element in his painting, a mastery that has given these glowing canvases an impetus that sends them down the corridors of time with unabated authority and distinction.

In this smallish canvas, which shows Potiphar's wife seated in the center of the darkened chamber with Joseph on the one hand and an attendant (probably drawn from the artist's son, Titus) on the other, there is to be observed that curious quality of arrested motion that Rembrandt caught so wonderfully in his "Woman Paring Her Nails" in the Altman Collection. In fact, there is a great similarity of atmospheric effect in the way he has developed the hands of the two women. In the case of Potiphar's wife her right hand is suspended against a luminous white bed-covering, a highly concentrated bit of action that is the determining touch in the development of the incident.

This canvas, done in 1655 in the very fullness of his pictorial powers, sums up as well as any Rembrandt I know all the various qualities of handling and coloration and composition which he made so signally his own. The lovely pinks and whites and the rich reds of the stuffs set off the various flesh tones to perfection, and the whole scene is enveloped in one of those mysterious veilings of shadow and space that he knew so well how to achieve and to maintain. The modeling of the faces has just that happy touch-and-go quality that Rembrandt achieved in course of time, that he evolved out of the almost sculptural processes of his earlier portrait work and that have no exact counterpart in any other painter's flesh painting. The bravura of Hals, the suavity of Van Dyck and the opulence of Rubens are here, yet brought to a point of spontaneous fusion in a way that is his alone.

"The Pilgrim," from the wonderful collection that Mr. Bache has brought together with such a singleness of purpose and which he so generously opened to the public this week, is another of those Rembrandt heads that glows as much from within as from any natural effects of chiaroscuro. Here is presented the ever burning mystery of spiritualized thought captured by some pictorial alchemy that Rembrandt alone understood.

Rembrandt and his art have passed out of the realm of time and its changing tempers into the quiet reaches of that upper realm where dwell only the giants of this world. There can be no doubt that each succeeding generation as it comes face to face with works such as we are privileged to admire in this Knoedler display will bear the same verdict and experience the same reactions.

We are to be congratulated on having two such distinguished Rembrandts as "An Oriental" and the "Joseph and Potiphar's Wife" brought to this country for safe-keeping.

Then, too, there are such splendid works from American collections as "The Standard Bearer," also belonging to Mr. Bache, and the small but thrilling "Christ and the Samaritan Woman," lent by Mrs. William R. Timken. From England come the "Portrait of an Old Man with a Ruff," from the collection of the Earl of Scarsdale; "A Young Man with a Short Sword," from that of Sir George Lindsay Holford; and the "Portrait of the Artist," loaned by Lord Islington. The anonymously loaned "Portrait of a Man Reading," in which Rembrandt set himself the task of relating the luminous mass of the reader's face in deep shadow with the brightly lit hand that holds the open book—is a technical feat of the utmost virtuosity.

Here is encompassed a full thirty years of Rembrandt's painting career, illustrated by works of prime importance and affording students of painting a special opportunity of acquainting themselves with collectors' rarities that may never again be brought into such poignant and revelatory juxtaposition. Here, indeed, is an exhibition that should be set down as a five-star item on every art lover's schedule.



LADY LOVAT AS A CHILD
By SARGENT
This work, which comes from the collection of the sitter, is included in the small group of important paintings to be dispersed at the American-Anderson Galleries on April 27.

Gunning and Lovat Portraits in Notable April 27 Auction Sale

(Continued from page 3)

as Lord Gower's publication on the artist.

The three Hoppers finely illustrate the art of this popular painter. In the "Digby Children," painted about 1797, we see that feeling for atmosphere which characterizes so much of Hopper's work, as well as a taking delineation of brother and sister which has endeared the painting to the Gunning family, in whose possession it has remained during the intervening years. These were the children of Stephen Digby by his second wife Charlotte Margaret, eldest daughter of Sir Robert Gunning. The work is dealt with in McKay and Roberts, *John Hopper*, R.A., 1909.

Coming to the depiction of "Louisa, Countess of Mansfield," reproduced in these pages, we have a masterpiece of Hopper which it would be hard to equal. No truer praise can be rendered this canvas than that accorded by Sir Charles Holmes, who says that Hopper is here "at the very summit of his powers. . . . I can recall no instance in which he has modeled a head more

decisively, and that without diminishing in the least his feeling for the beauty of his sitter. The portrait thus possesses not only the attractiveness which Hopper always sought and generally attained, but a power and character which are not always evident in his portraits of men, and are very seldom found in the women whom he painted. If Hopper had to be represented by a single picture in any great public gallery, this is the picture which a wise director would choose, for it has every merit which we associate with the artist's name, and not one of the defects. Indeed I cannot recall any other work by Hopper of a quality so exceptional, and therefore regret that such a masterpiece should have to leave England, for we have nothing by him in our National Collection that can stand comparison with it." This painting has passed through the collections of Lady Louisa Hatton, daughter of the sitter, and that of the latter's son who bequeathed it in turn to his daughter Ethel, the present Lady Gunning. It has been recorded in McKay and Roberts, *John Hopper*, R.A., 1909.

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and Roberts, and illustrated in other publications.

The third work in this notable group is the "pendant" portrait of the Countess' second husband "Col. The Hon. Robert Fulke Greville," which passed through the same hands as that of the Countess. Reminiscent of Lawrence, this portrayal finely illustrates the artist's ability as a painter of men, and has a fine warmth and dash which insure its appeal.

The sale also features Goya's portrait of "Don Pedro de Alcantara Y Pacheco, 9th Duque de Osuna," which we illustrate. The property of a British nobleman, it is both described and reproduced in August L. Mayer's volume, *Francisco de Goya*, 1924, and was formerly in the collection of L. Harris, Esq., London. This fine work painted about 1786 constitutes a rare offering in a public dispersal of the kind. Among the other pictures to come up on this occasion are two excellent bravura portraits of the Dutch school: "The Serenade" by Van Honthorst, and a signed and dated "Self Portrait" by Ferdinand Bol, painted in 1648 and described and illustrated by Mr. Melia in the *Burlington Magazine*, October, 1923. A fine and sincere Lely depicts "The Earl of Rochester," the famous statesman in the reigns of William III and Queen Anne.

Among the outstanding French landscapes, the "Morning Fisherman" by Corot was in the Charles H. Senff collection, dispersed at the Anderson Galleries, 1928, and came originally from M. Knoedler & Company. The Barbizon school is represented here with a strong landscape by Harpignies, a sensitive sunset scene by Troyon and characteristic works by Daubigny and Rousseau. Henner's "La Femme Nue" reveals a fine study of luminous qualities in the treatment of flesh; two vases are found by Bouguereau, one charming example entitled "The Sisters" being recently on exhibition at the Wadsworth Atheneum, Hartford. A "Venetian Scene" by Ziem is characterized by an appealing play of light on the galleons in full sail and on the white buildings of the shore. This painting was also in the Charles H. Senff collection, sold at the Anderson Galleries, 1928, and formerly came from M. Knoedler & Company.

NATIONAL GALLERY REPORT FOR 1932

LONDON.—For most people the chief interest in the National Gallery and Tate Gallery Directors' Reports, 1932, will be in what is said about changes in administration, according to an opinion expressed recently in *The Times*. The account given in the National Gallery report is a model of discretion. After enumerating a list of the trustees at the beginning of the year the report proceeds:—"In January Lord Lee was re-elected chairman. On July 21 the vacancy caused by the retirement (under the seven years' rule) of Lord Crawford was filled by the appointment of the Hon. Sir Evan Charteris for the term of seven years."

"On December 13, Lord Lee having announced that he would be unable to attend the January, 1933, meeting of trustees, Sir Philip Sassoon was elected chairman for 1933, undertaking to act as chairman for the remainder of 1932."

On the official side it is recorded that Mr. Martin Davies took up his duties as Assistant on January 1, and Mr. C. H. Collins Baker, Keeper and Secretary and Accounting Officer since 1914, resigned on September 30 and was succeeded by Mr. E. Glasgow on October 1.

Some important gifts and bequests are recorded, there being no purchases.

The number of visitors during 1932 was:—Free days, 434,552; students' days—resulting in receipt of £1,164s. 6d.—46,649; Sunday afternoons, 83,726. Daily average on free days, 2,053.

In the Tate Gallery report the most welcome piece of information is that a deed has been lodged with the trustees by which Mrs. A. H. Benson bequeaths the sum of £15,000 to build a gallery to be known as the "A. H. Benson Gallery."

Lord Balniel was appointed a trustee on July 21, 1932, in place of the Hon. Sir Evan Charteris, who was appointed to the National Gallery.

This distinguished collection is further rounded out by several other paintings of the English school which will also command interest.

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EXHIBITIONS IN NEW YORK

BRUCE CRANE
FRANK W. BENSON
LOUIS WOLCHONOK

Grand Central Galleries

Bruce Crane is showing a group of small landscape studies at the Grand Central Galleries, typical works by this well known commentator on varying effects of the passing seasons on the New England scene. He carries on the XIXth century tradition of American landscaping, dwelling on the soft atmospheric effects that shroud the undulating hills and valleys of our well tempered countryside. A tattered stone-wall, a clump of trees, a foreground hummock is enough material for Mr. Crane to start with, but it is the play of softly veiled sky and the way the light falls astir the scene that gives him his principal incentive in painting.

The print department is showing a group of bird subjects by Frank W. Benson, including one of his first attempts at lithography. By all the signs he should find as immediate a response among collectors to this new phase of his work as that which has characterized his superlatively successful career as a designer of sporting prints.

Louis Wolchonok is also being featured, with several new items from his hand. He deals sympathetically with the American scene, and it is apparent from certain of the newer plates that he is acquiring a sturdier sense of tone and accent.

JAY CONNAWAY

**AMERICAN WATER
COLORS**

Macbeth Gallery

"The Sea at Monhegan" is the general heading for the group of paintings that Jay Connaway is showing at the Macbeth Gallery. Here is authentically set forth the magnificent spectacle that the Atlantic ocean stages up and down the "stern and rock-bound coast" of the New England states. Mr. Connaway finds his best effects at Monhegan, and he manages to capture the shattering impact of sea on rocky shore in all its wild splendor. These recent ma-

rines from Maine are directly in the Homer tradition, which is probably going to serve American painters as guide for a long while to come. One of the best of Mr. Connaway's marines is a view of a certain headland that Rockwell Kent has more or less immortalized in his painting at the Metropolitan Museum, and it is a good enough subject to serve all over again. This painter certainly knows his stuff, as the saying goes, and he seems to have captured as much of the salty flavor of these Monhegan episodes as could be desired.

In the Macbeth Extension Gallery a varied group of water colors by young Americans is on view. Most of the painters are newcomers to the gallery world, although there are such well known exhibitors present as Richard Lahey, Olaf Olson, Robert Brackman, J. W. Golinkin, Sanford Ross (who just recently held an exhibition in this gallery), George Picken and Paul Gill, Mary Powers, Jack Taylor (who seems to have a definite idea of style), Karl Obersteuffer, A. L. Ripley, Bruce Mitchell (also a considerable stylist), Henry Pitz, George Shellhouse, Mary Pirsson, Ann Brockman, Horace Day, John Lovernan, de Gogorsa and Stuyvesant van Veen are the other contributors to the exhibition.

NICOLAI CIKOVSKY

Downtown Gallery

Nicolai Cikovsky, a new name on Edith Halpert's well stocked roster, is at the Downtown Gallery with a group of canvases that should cause his new patrons to pat themselves and him on the back. He is definitely arrived as a painter of handsome canvases, both still-life and figure, albeit he seems to stand in the precarious position of falling into line with certain addicts of the Derainesque style of flesh painting. The tawny tones that this clever French painter established some years ago have found innumerable echoes in the work of our younger painters. Alexander Brook, in particular, has given this deep-toned manner of flesh painting special consideration, albeit he has contrived certain modifications that are distinctly his own; but I am beginning to get a little wearied with the endless coffee-colored nudes that are cropping up with much too great regularity of late.

In the light of this sudden passion for dusky flesh tones I find it impossible to let Mr. Cikovsky get by without

a word of warning. He has, however, a very decent sense of the requirements of figure painting, and there is no earthly reason why he should stupidly fall into step with any other painter, or group of painters. I remember a certain liveliness of invention and accent that characterized much of his work when he used to show at the Daniel Gallery, and I am sorry to see him eschewing this sportive attitude toward painting, particularly when he has failed to supply us with anything especially exciting in its place. With his excellent understanding of the groundwork of painting Mr. Cikovsky can afford to take a few chances in the way of accent and pictorial approach.

JOHN WHORF

Milch Galleries

John Whorf, Boston's favorite water colorist, is making his yearly Manhattan appearance at the Milch Galleries with a series of new works that display all the various attributes of his art to good advantage. He sends us a varied group of water colors—studies of Zorn-like nudes seen against rippled water, beguiling glimpses of ships at anchor, woodland vistas, Homer-like negroes sailing tropical seas and New England village scenes by day and night. Mr. Whorf, a born water colorist and, what is more, brought up in a town that has long been known for its special devotion to this field of painting, continues to demonstrate his remarkable technical powers. Homer, La Farge, Sargent, MacKnight have all had their very considerable day among the connoisseurs and collectors of the Back Bay, and Mr. Whorf has fallen heir to a generous share of Boston's enthusiasm for water coloring in general, besides warranting a considerable recognition on his own account.

But it is just here that I find the sticking point as regards this brilliant young painter and his art. I fail to discern this year any mounting evidence of his coming to grips with himself, of asserting his own individuality to more than a passing degree. Just what to suggest in such a case as this, I am unable to say. Most likely the best thing for him to do would be to clear out of his present locale and settle down in some congenial but unresponsive place where he would have to orientate himself all over again. Boston is apparently too comfortable a spot for Mr. Whorf.

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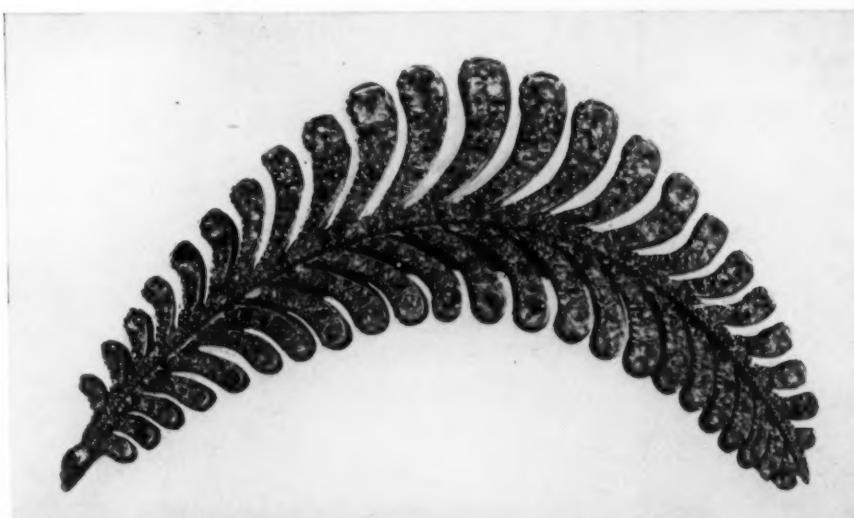
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HISTORIC PIECES FOR COLLECTIONS

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AROUND THE GALLERIES

Marie Sterners winds up her exhibition season with a considerable burst of activity. She has assembled at her galleries a striking group of oils and water colors by Boris Gregoriev, a Russian painter who was conspicuously in our midst some seven or eight years ago and whose work used to be displayed at the New Gallery. It is not easy to recapture the exact tang of his style after such a long absence from the local galleries, but as far as I am able to determine, he has greatly improved his *status quo* as a painter. In one or two of the figure pieces I seem to detect traces of his earlier work, but in his still-life compositions and his street scenes and landscapes I feel a wholly new and reconditioned man at work. It is a bright, brave show, with plentiful display of azure blues and scarlets for the high notes, breezy but sure run of brushwork, and the lower registers of his color palette. The large figure pieces I like less, here Mr. Gregoriev does not set quite the same pace for himself. When he is tracking down some vibrant color combination that especially suits his pictorial temperament, he seems to acquire a velocity that is communicating indeed. Then he matches skill with enthusiasm, and the results are very taking.

Frederic Soldwedel, who has long cultivated the picturesque side of

sport as his happy hunting ground, has assembled at the Ackermann Galleries a group of nearly one hundred new water colors that deal with sailing, golfing, duck hunting and various romantic aspects of Nassau and the West Coast. Mr. Soldwedel's style is peculiarly suited to the subject matter that he elects, and his pell-mell quality of wash comes especially to his aid when dealing with the cool, clear depth of Nassau waters. One of the novelties of the exhibition is his set of golfing subjects, done for the most part at Southampton and Pebble Beach, and these charming glimpses of velvety greens and fairways should make the restive golfer turn hand-springs with suppressed delight. Mr. Soldwedel has also got the hang of the golfer himself into the various groups that fringe the teeing grounds and greens.

Perhaps of all his various subjects the duck-shooting group is the most persuasive, the most expert as to actual handling of paint and in catching atmosphere and mood. These scenes, which deal with the purely scenic side of the duck business, should prove highly popular with sportsmen who must be pretty well fed up, by now, with all the paintings and prints of birds on the wing that flood the galleries each season.

Doris Caesar, who has shown before at Montross's, is again on hand with bronzes and figure studies in plasticine. This is the first time that I can recall work in this medium being publicly shown, a practice I do not recommend as a general thing, since the material itself is not attractive to the

eye and furthermore imparts to the gallery a far from pleasant odor. Mrs. Caesar seems to be arriving at something of a plastic style of her own that is best exemplified in her portrait heads. The likeness of Hope Williams is perhaps her best work. In her larger figure pieces, Mrs. Caesar is apparently yet in the student stage, although she is not afraid of large scale work.

John Dix is showing small canvases at the Ferargil Galleries, done for the most part at Mt. Desert in and about Somes Sound. Mr. Dix is obviously a sailor man and he knows boats and their ways with a thoroughness that stands him in good stead in his painting.

Grace Bliss Stewart is at the Delphic Studios with a group of flower paintings that should appeal to all nature and garden lovers. She has done attractive renderings of dogwood, peonies, zinnias, hydrangeas, tulips, etc. She is also showing a group of black and whites. The artist has exhibited extensively with such organizations as the National Arts Club, the Pen and Brush, the National Association of Women Painters and Sculptors, etc.

The Metropolitan Reports Work in Egypt for 1931-32

The Metropolitan Museum of Art has issued the *Bulletin* dealing with their Egyptian Expedition for 1931-32. The main work took place at Lish, where excavation was resumed, interrupted

since 1924, of the more southerly of the two pyramids, that of Se'n-Wosret I, the second king of the Twelfth Dynasty. During most of the winter Walter Hauser was engaged on the Ctesiphon Expedition in Iraq, but he returned in the spring to Thebes. Mr. Ambrose Lansing was assisted on the excavations at Lish by Dr. William C. Hayes, Jr., and Dr. Henry A. Carey, the latter being in Egypt for the first time.

The graphic branch of the expedition under Norman de Garis Davies continued its work in the Theban tombs and at Beni Hasan, where Mrs. Davies made copies of the decorations of the well known cliff tombs of the Middle Kingdom. Half-tone reproductions of these paintings appear in the *Bulletin* and include a very fine toweling scene, women weaving and spinning, an Eastern Bedawin bringing tribute and depictions of fish and wild animals which show a lively observation of nature.

FAMOUS LIBRARY GIVEN TO FRANCE

VIENNA.—Through the munificence of a private donor France will come into the possession of Napoleon's library, which was just acquired by the English millionaire Jaffé who will present the valuable collection of 6,000 volumes to a French museum. The firm of Martin Breslauer of Berlin has acted as agent in the transaction. The owner was the ducal family of Toscana who had come into the possession of the library through Maria Louise, Napoleon's wife, and now wished to part

NEW YORK AUCTION CALENDAR

AMERICAN-ANDERSON GALLERIES 30 East 57th Street

April 26—Books and letters from the library of Eugene Field together with manuscripts, autographs and drawings from other sources. Now on exhibition.

April 27—Thirty-three important paintings, including the five magnificent portraits belonging to Sir Charles and Lady Gunning. Now on exhibition.

PLAZA ART GALLERIES, INC. 9-13 East 59th Street

April 27, 28, 29—XVIIIth century English and French furniture, accessories, porcelains, silver, etc., selections from the collection of Walter Johnson, Inc., and from several leading New York decorators. Exhibition, April 23.

RAINS AUCTION ROOMS 3 East 53rd Street

April 26, 27, 28—Antique Chinese porcelains, jades and other works of art, sold by order of Saito with additions from a private collector.

April 27—Currier & Ives, Audubon prints and Lincoln Cartoons, etc., from the collection of John R. B. Byers, Rutherford, N. J. Exhibition, April 23.

with this precious heirloom. Some time ago the library was exhibited in Berlin and Paris, but public funds were not available for the acquisition. The exact price paid by Mr. Jaffé has not been made public, but several million francs are suggested. One of the outstanding features is a work by Voltaire with notes by Napoleon's hand.

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Near Eastern Art A Growing Force At Metropolitan

It is encouraging to see that the Metropolitan Museum is developing the department of Near-Eastern art, especially the pre-Islamic section, which has hitherto received little attention. The purchase has recently been made of a door lintel taken from the palace at Hatra, a fortress city situated in the Mesopotamian desert between the Euphrates and Tigris rivers. This beautiful Parthian relief, together with examples which the museum acquired as a result of the second expedition to Ctesiphon, Mesopotamia, which it undertook in conjunction with the German State Museums, are now on exhibition in the room set aside for recent accessions.

Mr. Dimand, writing in the current *Bulletin*, says in part:

"The ruins of Hatra were investigated by the German Expedition to Assur and published by Walter Andrae, who assigns most of them to the late Parthian period (II-IIIrd century A.D.). The palace was an imposing structure of stone, built in strong Oriental style, with several large barrel-vaulted halls and arched doorways richly ornamented. The decoration of the palace reveals the mixture of Hellenistic and Oriental motives so characteristic of Parthian art. . . . The decoration of this magnificent relief consists of two winged panther-like animals, each resting one paw on the rim of a central vase surmounted by a motif resembling a lyre. . . .

"The excavations at Ctesiphon, one of the capitals of the Sasanian empire, revealed some of the splendor of the famous palace, Tak-i-Kisra and the rich stucco decoration of several private residences. Half of the Ctesiphon finds remained in the Bagdad Museum, the other half was divided between the Metropolitan Museum and the Islamic collection in Berlin. Our share consists of numerous stucco panels and ceramics which were assembled and restored in Berlin under the skillful guidance of Professor Ernst Kühnel, the field director of the expedition."

Mr. Dimand points out that the stucco reliefs from Ctesiphon are decorated with a great variety of motives, including figures of dancers and musicians, various animals such as gazelles, bears, and wild boars, as well as palmettes and rosettes in various combinations. He says that "the comparison of the Ctesiphon stucco patterns with the decoration of other Sasanian monuments indicates that the former are not earlier than the VIth century."

The museum has obtained some very beautiful stucco tiles embodying a number of the above-mentioned decorative motives. Especially interesting is an example from Umm ez-Za'tir decorated with wings (originally symbolizing the divine power of Sasanian kings) supporting a monogram in Pahlavi writing. Another tile from Ctesiphon representing the wild boar is of great beauty. Mr. Dimand draws attention to the likeness of these boars to the ones depicted in the famous rock sculptures at Tak-i-Bustan, near Kirmanshah. Other Sasanian and early Islamic objects acquired by the museum through the Ctesiphon expedition are a unique alabaster relief representing a wild dog attacking a gazelle, glazed and unglazed ceramics, glass, ivories, a graceful vase with a blue glaze and a dish with a blue-green glaze.

League Also Plans Annual Golf Tournament to Be Held on April 25

On April 11 the Antique and Decorative Arts League held its annual meeting, marking the beginning of its eighth year of existence. Presiding for the last time as president, Mr. Francis H. Lenyon brought out the fact that the organization had, during the past year, improved its position to an appreciable extent and thanked the members for the co-operation which had made this improvement possible. During the meeting, at which the main topic was business, opinions from practically all sources were advanced that "the worst was over" and that "an extensive improvement would be perceptible by the fall."

Plans for the League's Annual Golf Tournament, to be held on Tuesday, April 25, at the Lakeville Country

Club in Great Neck, were laid, as were tentative arrangements for a fishing trip some time this spring. Invitations to the Golf Tournament have been extended to the American Art Dealers' Association and the Art-Trades Club. There are to be eight prizes, the winners to be as follows:

Eighteen Holes Low Gross, Morning and Afternoon; 18 Holes Low Net, Morning and Afternoon; 36 Holes Low Gross, 36 Holes Low Net, 36 Holes Highest Score and a Guest Prize.

Tickets will be four dollars for the day, which includes ground fees and luncheon. For those who do not play golf the ground fee is, of course, omitted.

In the election which took place these officers were elected: President,

Mr. Robert Samuels; 1st Vice President, Mr. Edward P. O'Reilly; 2nd

Vice President, Mr. Walter L. Ehrich;

3rd Vice President, Mr. John Ginsburg; Secretary, Mr. Edward Munves;

Treasurer, Mr. Francis Lenyon;

Chairman of the Executive Committee, Mr. James Robinson; Vice Chairman, Mr. Edward I. Farmer; members of the Committee, Mr. Edmond C.

Bonaventure, Mr. Carlos H. Meinhard and Mr. Lewis Symons. Continuing in office as members of the Executive Committee are Mr. Paul M. Byk, Mr. Ralph M. Chait, Mr. H. A. Elsberg, Mr. S. W. Frankel, Mr. Philip Suval, Mr. Henry V. Weil and Mr. Felix Wildenstein.

In one of his last official acts before retiring Mr. Lenyon appointed Mr. H. F. Dawson chairman of an exhibition committee which is to function next fall. Mr. Dawson will select his assistants at a later date. Mr. Lenyon's retirement was regretted by the League's members, who spoke in glowing terms of his accomplishments and conduct in the affairs of the League during the year. One of the outstanding high-lights in the organization's functions during this period was the Dinner-Dance accorded Mr. Harold W. Parsons on February 25th.

Important Gift of Silver Enhances Boston's Holdings

BOSTON.—To the Museum has come an extraordinary collection of English silver of the XVth, XVIth, and XVIIth centuries—the result of discriminating selection throughout many years of collecting.

Complying with the wishes of a modest donor, it has been accepted by the trustees of the museum as an anonymous gift in memory of Charlotte Beebe Wilbour (1833-1914), who spent part of her youth in Boston and who was the daughter of the Reverend Edmund M. Beebe of Springfield, Massachusetts.

The collection comprises more than two hundred and fifty separate items. The silversmiths of London are those chiefly represented, but there are also examples by those of Exeter, Sheffield, Chester, York, and, for good measure, of Dublin and Cork.

Two additional items, interesting for rarity and quality, are from somewhat unexpected sources. Six teaspoons are American, bearing the mark of Henricus Boelen (1697-1755) of New York. A cruet stand of distinguished design and workmanship is thoroughly French and carries the Parisian marks for the year 1748.

The earliest piece in the collection is a standing cup with London hall marks for the year 1571 and the initials T E as the mark of its maker. A small but ornate Elizabethan salt, hallmarked in the year 1587, and a ewer of coconut shell mounted in silver-gilt, which was made three years earlier, are two more interesting examples from the XVIth century.

The succeeding group dates, with the exception of four pieces, from the latter half of the XVIth century. The earliest examples are a chalice and paten of 1605, a goblet of 1630, and two sealtop spoons of 1638; all were made by London silversmiths.

A sugar box of Cromwellian plainness, made in 1661, contrasts interestingly with enriched candlesticks, a Monteith punch bowl, decorative covered boxes and other objects of the succeeding reigns of William and Mary...

From York, of the year 1673, comes a "peg" tankard excellently wrought. Another noteworthy object is a silver-gilt circular dish, made in 1691 by John Jackson of London, and inscribed, "The gift of John Mallet upon his Admission to the Place of Renter Wardens, 1698." . . . In this collection, silversmithing of the XVIIth century is profusely represented with a wide variety of objects and by each phase of style, from that of Queen Anne to George IV. . . . Jonathan Read made in 1713 a hot milk jug upon which are engraved the royal arms of Great Britain flanked by the letters A and B; and on the cover is also the engraved cipher of Queen Anne. It seems probable that this attractive jug was once her personal property. . . . Paul Lamerie, the Huguenot refugee, who became famous among London goldsmiths, is represented by a tureen made by him in 1747.

The superb craftsmanship in the "white metal," as worked by some eighty-odd men named in the records of the English guilds, is found in a fine representation. . . . Our collection of English silver has heretofore been a small one, but with the acceptance of this gift, generously presented in memory of another, we now have a collection which, particularly in the work of XVIIth century England, is outstanding among American museums.—E. J. H.



ROBERT SAMUELS
President of the League



JAMES ROBINSON
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FRANCIS H. LENYON
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Recent Elections Launch Antique League's Eighth Year

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The Metropolitan's Amazon Claimed As Copy of Pheidias

The recent acquisition by the Metropolitan Museum of Art of a statuette of an Amazon, thought to be a Greek or Roman copy of a work by Pheidias, is the subject of an article by Miss Gisela M. A. Richter in the current museum *Bulletin*. The attribution would not appear to gain much in strength from the bulk of the argument which is here briefly expounded, and we are left wondering what further points will be adduced in the forthcoming discussion on this statuette and the archaeological problems connected with it in the *American Journal of Archaeology*.

Miss Richter refers to the difficulty which scholars have experienced in assigning the Mattel type of Amazon to one of the famous sculptors, Polykleitos, Pheidias and Kresilas, and remarks that this was complicated by the fact that so far the head has been missing from extant examples, with the exception of a herm from Loukou in very poor condition. The writer announces: "At last the problem has been solved. A figure of this type with a head actually belonging to it has been found, and the Metropolitan Museum has become its fortunate possessor. The statuette is of marble, about one-third life size, beautifully worked and with the surface in excellent condition. The head and right shoulder were broken from the body, but the fractures fit. The plaster fillings at the joints are the only restorations..."

"The clue to the meaning of the unusual pose was long ago recognized in the representation on a gem (now lost, but preserved in a drawing) which supplies the whole composition. It shows an Amazon grasping a long pole or spear with both hands, the right



"LOUISA, COUNTESS OF MANSFIELD" By HOPPNER

This portrait, which is the property of Brig.-Gen. Sir Charles and Lady Gunning, direct descendants of the sitter, is a feature of the small collection of important paintings to be dispersed at the American-Anderson Galleries on April 27.

high above the head... Compared with the statues of this type our statuette shows a number of variations, es-

pecially in the drapery... Moreover, the quiver has been suppressed and also the supporting tree trunk. Such

variations and simplifications are frequent in statuettes copied from larger originals...

"It is with unusual interest that we look at the head of this Amazon, for which we have waited so long. It corresponds in a general way with that on the gem and that on the Loukou herm, showing the essential trustworthiness of their evidence. . . . The expression of the face is radiant and alert. Our Amazon is clearly not suffering from a wound, as are the Berlin, Lansdowne and Capitoline ones, but is tense with action.

"Our good fortune does not end with having found a head for a statue. The evidence that this type of Amazon reproduces an original by Pheidias, as surmised by many, now becomes overwhelmingly strong. First, our statuette is a new revelation of the beauty of the original and gives a fresh meaning to the words of Lucian: 'Which among the works of Pheidias did you praise most highly? Which but the Lemnian Athena... and the Amazon who leans upon her spear.' Whereas one might have hesitated to believe that the statues of this type of Amazon hitherto known represented one of the highest achievements of Pheidias, our statuette clearly reproduces a work of singular beauty.

"And we can be more specific. In Lucian's *Eikones*, where Lykinos and Polystratous describe a composite figure with parts borrowed from famous masterpieces, Lykinos proposes to borrow from the Cnidian Aphrodite by Praxiteles 'the arrangement of the hair, the forehead, the fair line of the brows... and the eyes... and Pheidias will furnish... the setting of the lips, and the neck, taking these from his Amazon.' Now the neck in our statuette is particularly attractive, forming a beautiful curve with the head; finely shaped, parted lips, though rather summarily worked in our small figure, suggest a lovely model. With their graceful refinement they would compose

well with the eyes and brow of the Cnidian Aphrodite.

"Our statuette, therefore, exactly corresponds with all we know of the Pheidian Amazon. Moreover, it furnishes new evidence that this type cannot be attributed to either Kresilas or Polykleitos. . . . The sense of movement in our statuette and the radiant expression conclusively show that it cannot represent a wounded Amazon and therefore is not a copy of the one by Kresilas. The assignment of the type to Polykleitos appeared unlikely even when only the body was known; our head, so different from the Polykleitan ones, is a convincing argument against the attribution.

"We can confidently claim, therefore, that we have in our statuette a reproduction of one of Pheidias' greatest works. By its discovery not only has a long-standing archaeological problem been solved, but our understanding of Greece's greatest sculptor has been considerably enlarged, for our little figure and those reproducing the Athena Parthenos are the only certain copies in the round which have survived of the works of Pheidias. They must form the foundation of our study of the Pheidian style. The obvious similarity of our statuette to the sculptures of the Parthenon is significant."

Unfortunately "all we know of the Pheidian Amazon" still does not amount to much of a specific character. The quotation from Lucian proves that Pheidias made a famous sculpture of an Amazon leaning on a spear. That this is the pose of the museum's statue is indicated from a comparison with the pose of the Amazon depicted on the gem. But it is difficult to see what new points the discovery of a head has so far brought out. The deductions made from Lucian's references to Pheidias appear to us to involve a pseudo-syllogism which would have stirred up the philosophers of that artist's time to vigorous rebuttal.

Saturday, April 22, 1922

ABBEY M.
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proposal to re-

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ABBEY MONUMENTS REMOVED BY DEAN

LONDON.—A paragraph in the *New Statesman and Nation* regarding the proposal to remove some of the statues from Westminster Abbey may be of some interest:

There are, I believe, still residents in Westminster who remember seeing their ancestors' bones dug up and removed from the plot of ground in front of Westminster Abbey. I share their regret at the disappearance of these local memorials. Inside the Abbey the Dean has begun to remove some of the statues. I hope that steps can be taken to restrain his reforming energies. There is nothing, I think, of any great aesthetic value inside the Abbey, but nearly everything there is of historic interest and the general effect of higgledy-piggledy antiquity is charming and highly characteristic of the "village" of Westminster and of England herself. It is lamentable that the Dean should have the power and will to remove these monuments. He has stated that his reason for doing so is to make room for worshippers. Clearly he misconceives the primary purpose of the building in his charge, which is not a place for worshippers, but for English history and the burial of those whom each generation—often mistakenly—has decided to honour. There are innumerable other churches in London with ample room for worshippers; Westminster Abbey must be reserved for the dead and their monuments.

ACADEMY HONORS EUROPEAN ARTISTS

The National Academy of Design has recently elected a number of leading European artists as honorary corresponding members. These include Sir Reginald Blomfield, well known English architect; Ignacio Zuloaga, noted Spanish painter, and Romano Romanelli, Italian sculptor. In 1932, this same honor was accorded to Sir William Llewellyn, president of the Royal Academy; Albert Besnard, painter and former president of the French Academy in Rome, and Victor Laloux, French architect.

The constitution of the National Academy provides as follows: "Honorary corresponding members shall be such distinguished painters, sculptors, architects or engravers, etchers or workers in the graphic arts, not citizens or residents of the United States, as may from time to time be chosen by the vote of the two-thirds of the Council of the Academy." Only three such elections may be made within any one year and the recipients may exhibit their works at the academy under the same conditions as the academicians.

The diploma awarded to Sir William Llewellyn is the first example of the present design and it is not only a testimonial of approbation and honor to the individual to whom the award is made, but also can be considered as a gesture of international friendship and goodwill.

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FOGG HAS ACTIVE X-RAY DEPARTMENT

CAMBRIDGE.—Although economies have reduced the activity of the X-Ray Department at the Fogg Museum of Art and complicated the filing and study of new material, almost four hundred new shadowgraphs have been obtained. One hundred of these come from the Kunsthistorisches Museum in Vienna, where Dr. Johannes Wilde has been working in cooperation with the Fogg Museum, eighty from the gallery at Kassel, and one hundred and twenty-six from Berlin, where Kurt Wehlte has undertaken to represent the Fogg Museum in the acquisition of shadowgraph material. This brings the total of films obtained from the Berlin Gallery to two hundred and twenty-six, an impressive figure when it is considered that the majority of the paintings X-rayed are of great importance in the study of painting. The total of films now on file at the Fogg Museum has risen to more than twenty-five hundred, of which nearly thirteen hundred are of Italian paintings and nine hundred of Dutch and Flemish pictures. The additions of this year have in many cases rounded out the collection, so that artists of the second and third ranks are represented in some fashion and the more prominent artists are represented in detail.

GIFT OF SILVER TO MINNEAPOLIS

MINNEAPOLIS.—The distinguished group of early American silver presented to the Institute from the collection of Mr. and Mrs. James Ford Bell last December has recently been enlarged by the addition of a fine silver paten by John Coney. Gadrooned on rim and foot, it bears the arms of the Dudley family of Massachusetts. One of six patens by Coney thus far discovered, it is the rarer because it is a family and not a church piece. Since it could hardly have belonged to Thomas Dudley, it must have been made for Governor Joseph Dudley, who died in 1720.

It is interesting to note, in connection with the coat of arms on the paten, that a similar one was carved over the door of the old Dudley house in Roxbury at the order of Governor Joseph Dudley. The house was eventually destroyed, and for a long time no trace of the coat of arms could be found. It was later discovered, however, on a modern house in Roxbury and found to be identical with that engraved on the patens.

The fleur-de-lis mark with the circle in a heart makes it probable that the paten was made not later than 1705, as Coney is presumed to have adopted the coney and abandoned the fleur-de-lis mark about that time.

JOHN LEVY GALLERIES

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ON VIEW DURING

APRIL

SNOW PAINTINGS BY
IWAN F. CHOULTSE

FLOWER PAINTINGS BY
LAURENCE BIDDLE

PORTRAITS OF THE
XVIII CENTURY
ENGLISH SCHOOL

Embassy to Get Rare Art Treasures

LONDON.—The Italian Embassy in Grosvenor-square, London, will soon be the most richly endowed Embassy in the world, according to a report in the *Daily Telegraph*.

Fifty famous old masters are to be hung at the Embassy. They include Botticelli's "Venus," the "Venus and Mars" of Paul Veronese and works by Tintoretto and Bronzino.

These pictures formed part of the collection of the banker, Signor Gualino, famous for many years as the richest man in Italy.

Veronese's "Venus and Mars" will be remembered by those who visited the Italian art exhibition at Burlington House. In the same exhibition there were also pictures by Montagna and Cimabue from the Gualino collection. Of all the pictures coming to the Em-

bassy, the "Venus and Mars" is perhaps the most impressive.

The collection was taken over by the Government at the winding-up of the estate on Signor Gualino's banishment. Signor Grandi, the Italian Ambassador in London, asked Mussolini to allow some of the pictures to be sent to London, and this request is now being acceded to. It is Signor Grandi's hope that "every Italian who enters the Embassy may be made to feel proud of his country."

Signor Gualino was sentenced in 1931 to five years' banishment on the island of Lipari after being held responsible for "repeated and serious damage to the national economy." He was formerly President of the Sani Viscosa Artificial Silk Co., and in November, 1927, bought the Derby winner, Captain Cuttle, from Lord Woolavington for a sum said to be over £30,000.

WEEKLY SAILINGS

PLYMOUTH (ENGLAND)

BOULOGNE-SUR-MER (FRANCE)

ROTTERDAM (HOLLAND)

[A large black and white photograph of a ship sailing on the ocean, with waves visible.]

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COMING AUCTION SALES

AMERICAN-ANDERSON
GALLERIES

NOORIAN JEWELRY,
TEXTILES AND OBJETS
D'ART

Now on Exhibition
Sale, April 27

An interesting collection of modern and antique jewelry, gold and enamel boxes, bronzes, Italian majolica, Rhages and Sultanabad ware, Chinese porcelains, Chinese semi-precious mineral carvings, Roman, Syrian and Phoenician glass of the IIInd century B. C. to the IVth century A. D., Flemish tapestries, Oriental rugs and damasks, brocades, velvets and embroideries, the property of J. Zado Noorian of 40 East 57th Street, is now on exhibition at the American-Anderson Galleries prior to sale the afternoon of April 27.

The antique gold jewelry, variously set with semi-precious and precious stones, includes rare and beautiful items. A pearl and enamel necklace, with pendant of diamonds and emeralds, is Indian work of the XVIIth century. There is also a fine Indian gold plaque set with rubies, emeralds and a diamond. A gold necklace is hung with twenty-five fine Roman intaglios in agate, sard, amethyst, carnelian and other semi-precious stones. A gold collar and pendant set with numerous diamonds, Spanish work of the late XVIth century, is beautifully hand wrought. Also of late XVIth century Spanish workmanship is a pair of rare rose diamond earrings, of attractive antique design, in a mounting of silver on gold. An interesting Russian bracelet of gold is set with circular cabochons of deep blue lapis lazuli. An interesting pair of XVIth century Moorish gold anklets is set with rubies, emeralds and pearls.

A small group of Flemish tapestries featured two hunting examples, one dating from the late XVIth century and the other from the early XVIth century. Outstanding among the antique Oriental rugs are a Fereghan carpet, a fine Tabriz silk prayer rug and a Hamadan Herati example. The textiles are particularly attractive, including French, Italian and Spanish examples of the XVIth and XVIIth centuries in the form of table covers, cut velvets, hangings, coverlets, vestments and altar panels.

In the group of Roman, Syrian and Phoenician glass of the IIInd century B. C. to the IVth century A. D., Roman millefiori glass bowls come up, including a magnificent example of cobalt blue in good preservation, and a rare Roman mosaic glass bowl beautifully inlaid in agate pattern. Dating back to the IIInd century B. C. is a red-figured terra cotta krater, of Magna Graecia, portraying six figures of athletes and maidens on a red ground.

An important Gubbio ruby and yellow lustre tazza, inscribed "Martigno," and a Deruta yellow lustre amphora are of the XVIth century. A rare Sassanid bronze ampulla, placed at about the VIIIth century, with fine green patina; a XIVth century Sultanabad bowl with geometrical ornament in cobalt blue, copper blue and sepia, with rich silvery iridescence, and a rare XIIth century Rhages bowl decorated with figures, are among the interesting Persian items. A few fine examples of early Chinese pottery and porcelain round out the collection.

BOOKS, MSS. AUTOGRAPHS

Now on Exhibition
Sale, April 26

An extensive collection of intimate books and letters from the library of Eugene Field, comprising many unusual items which have never before appeared at auction, come up in an important sale of books and manuscripts, autograph material and drawings now on exhibition at the American-Anderson Galleries prior to dispersal the evening of April 26. Remington's famous bronze, "The Bronco Buster," and a group of drawings by the same artist are also offered.

A fine series of twenty-five letters by Washington Irving to his friend and illustrator, Charles R. Leslie, relate to various of Irving's works. Another important Irving item in the collection is his original diary and memorandum book written in pencil and in ink on more than 150 pages, from March 1 to April 6, 1828, and covering his tour from Madrid to Granada and the Alhambra.

DILLON BEQUEST TO NATIONAL GALLERY

LONDON.—Viscount Dillon, of Ditchley, Oxfordshire, has bequeathed to the National Portrait Gallery, or, if declined, to such public gallery in England as shall be selected by the executors, the following pictures:

Full-length portrait of Queen Elizabeth in the dining-room at Ditchley.

Full-length portrait of Charles I. as a youth wearing the Garter robes.

Portrait of Catherine of Braganza in Portuguese dress.

Portrait by Lely of the Duchess of Cleveland as the Madonna.

RYDER LANDSCAPE GOES TO BOSTON

BOSTON.—To the collection of American paintings in the Boston Museum of Fine Arts, has recently come a picture, "Silver Moon" by Albert Pinkham Ryder. In describing the museum's picture in the current *Bulletin*, Philip Hendy, Curator of Paintings, says in part: "What a play of deep elemental forces is created mainly by the thrust of these half-seen pyramids of rock away from the calm line of the horizon! It is brought closer to man by the deeper darkness and the keener jut of the sail. It is made personal by the jag of the little lone figure at the tiller against the floating comet of foam. A dramatic concentration is brought about by the progression through the half tones to the intense contrast of the boat with the moon above it and her reflection below." H. H. A.

AUCTION PRICES OF THE WEEK

GORE, COXE ET AL. FURNISHINGS
American-Anderson Galleries—Antique furniture, tapestries, silver and objects of art, the property of H. G. Gore of Mendham, N. J., and of Mrs. Emily Roberts Coxe of New York and other owners, were sold on April 14 and 15, bringing a grand total of \$47,989.50. We list below the items bringing the highest prices, together with the names of purchasers:

324—Set of five Queen Anne silver wall sconces, by Humphrey Payne, London, 1707-1719; Harry R. Steinbeck	\$1,000
414—Louis XV marqueterie-decorated commode mounted in bronze doré, French, XVIIIth century; Harry R. Steinbeck	650
432—English tapestry, probably woven by Jan Bauwens, about 1645, "Cephalus and Procris"; W. W. Seaman, Agent	650
435—English Renaissance pastoral tapestry, by Quentin Flascoen, XVIth century; John C. Donovan	1,275
436—Paris pre-Gobelins tapestry XVIIth century, "Atalanta and Meleager"; J. W. Spencer	950
442—Brussels Renaissance tapestry, XVIth century, depicting a tournament; H. C. Simmons	1,100
464—Kashan palace carpet, 19 feet long, 13 feet, 10 inches wide; M. V. Horgan, Agent	1,600

A. S. DREY

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PARIS
27 RUE DE
BERRI (VIII^e)

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INC.

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New York

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Selected Modern Paintings

Correspondent of Bernheim Jeune
Galeries of Paris

33 Haldenstrasse, LUCERNE

"LA PEINTURE CONTEMPORAINE" S.A.

Paintings by XIXth and XXth
Century French Masters

Correspondents of the Georges Petit
Galeries of Paris

33 Haldenstrasse, LUCERNE

PIERRE MATISSE

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shops.

Calendar of Exhibitions in New York

- Ackermann Galleries, 50 East 57th Street—** Watercolors by Frederic Soldwedel.
- American Academy of Arts and Letters, Broadway at 155th Street—** Paintings by Gari Melchers.
- American - Anderson Galleries—** Annual show of work by members of the Guild of Book-workers to April 30; paintings and sculpture by Gene Galloway April 24-30.
- American Folk Art Gallery, 113 West 13th Street—** Early American painting and craftwork.
- An American Place, 509 Madison Avenue—** Paintings by Arthur E. Dove.
- Arden Gallery, 460 Park Avenue—** Paintings, art objects and furniture, bird show, to aid unemployed architects, April 25-May 20.
- Art Center, 65 East 56th Street—** 12th exhibition of advertising art shown by the Art Directors' Club to May 6; oils and water colors by the late Merton Clivette, April 22-29.
- Artists Gallery, Towers Hotel, Brooklyn—** Spring Show by the Brooklyn Painters and Sculptors, to May 3.
- Averell House, 142 East 53rd Street—** Recent sculpture by Paul Manship for the relief fund for unemployed architects and draftsmen during April.
- John Becker, 520 Madison Avenue—** Exhibition of oils by William Littlefield, Saul Schary, Paul Froehlich and five other artists to April 30.
- Bourgeois Galleries, 123 East 57th Street—** Exhibition of Oriental Art; paintings by Emile Blanchard.
- Brooklyn Museum, Eastern Parkway, Brooklyn—** 20th Annual Exhibition of the Allied Artists of America, to May 1; Friedsam bequest; Architects' watercolor exhibition, to June 1; Rembrandt etchings and Whistler lithographs to May 31.
- Brummer Gallery, 55 East 57th Street—** Old masters, antique and modern sculptures and other works of art.
- Business Men's Art Club, Barbizon Plaza Hotel—** Group exhibition of work by fifteen members.
- Butler Galleries, 116 East 57th Street—** Paintings "suitable for decoration."
- Ralph M. Chait, 600 Madison Avenue—** Chinese art.
- Carnegie Hall Art Gallery, 154 West 57th Street—** General exhibition of portraits, landscapes, marines, etc., by members.
- Caz. Delbo Galleries, 561 Madison Avenue—** Paintings by Michael Lenson, to May 5.
- Contemporary Arts, 41 East 54th Street—** Oils, water colors and drawings by Louis Harris, to April 29.
- Delphie Gallery, 9 East 57th Street—** Flower paintings by Grace Bliss Stewart, to May 7.
- Demotte, Inc., 25 East 78th Street—** Romanesque, Gothic and classical works of art; modern paintings.
- Downtown Gallery, 113 West 13th Street—** One-man show of work by Nicolai Cikovsky, to April 29.
- A. S. Drey, 680 Fifth Avenue—** Paintings by old masters.
- Durand-Ruel Galleries, 12 East 57th Street—** Special Monet exhibition in honor of the Galleries' Anniversary celebration, through April.
- Ehrich Galleries, 36 East 57th Street—** Paintings by old masters. Mrs. Ehrich—Garden furniture and accessories.
- Eighth Street Gallery, 61 West 8th Street—** First anniversary group show of contemporary American painters and sculptors, to May 6.
- Ferargil Galleries, 63 East 57th Street—** Paintings by John A. Dix to April 30; polo paintings by Randall Davey to April 30; sculpture by Bernice West, April 24-May 13.
- Fifteen Gallery, 37 West 57th Street—** Paintings by Beatrice Keyser, to April 29; exhibition of work by members and guests during April.
- French & Co., Inc., 210 East 57th Street—** Permanent exhibition of antique tapestries, textiles, furniture, works of art, panelled rooms.
- Gallery, 144 West 13th Street—** First American showing of paintings by Vaclav Vytlacil, to April 24.
- Gallery of Living Art, 100 Washington Square East—** Permanent exhibition of progressive XXth century artists.
- Pascal Gatterdam Galleries, 145 West 57th Street—** Watercolors of New Mexico and New England by Loran F. Wilford.
- Goldschmidt Galleries, 730 Fifth Avenue—** Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal—** Retrospective of graphic art by Albert Sterner, to April 29; Little paintings by Bruce Crane, through April 29; etchings by Frank W. Benson and Louis Wolonok, to April 29; sculptures by Jessie D. Wiggin, to April 29; sculpture by Boris Blai, April 26-May 6; Annual Founder's exhibition throughout April.
- M. Grieve, 386 Park Avenue—** Portrait frames. Largest collection of rare examples of all periods.
- Grant Studios, 114 Remsen Street, Brooklyn—** Etchings by American artists.
- G. R. D. Gallery, 9 East 57th Street—** Paintings by Hocheffel, Neff and Eldridge, April 24-May 6.
- Marie Harriman Gallery, 61 East 57th Street—** French paintings.
- Harlow, McDonald Co., 667 Fifth Avenue—** Durer engravings and original lithographs by Daumier and Gavarni to April 30.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—** Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.
- Kennedy Galleries, 745 Fifth Avenue—** Marine paintings by John P. Benson; Currier & Ives prints during April.
- Keppel Galleries, 16 East 57th Street—** Prints by old masters and contemporaries.
- Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—** Prints by contemporary artists and old masters.
- Knoedler Galleries, 14 East 57th Street—** Important benefit loan exhibition of paintings by Rembrandt, to April 29.
- Kraushaar Galleries, 680 Fifth Avenue—** Paintings and watercolors by Maurice Prendergast, to April 29.
- John Levy Galleries, 1 East 57th Street—** Snow paintings by Iwan F. Choultsé, flower paintings by Laurence Biddle and portraits of the XVIIIth century English school, during April.
- Julien Levy Gallery, 602 Madison Avenue—** Recent etchings by Rouault, beginning April 26.
- Lilienfeld Galleries, Inc., 21 East 57th Street—** Paintings by old and modern masters.
- Little Gallery, 18 East 57th Street—** Special exhibition of a group of ecclesiastical handwrought silver made by Arthur J. Stone.
- Macbeth Gallery, 15 East 57th Street—** Surf at Monhegan by Jay Connaway, to April 24; paintings by Olinsky, Meyer, Hibbard, April 25-May 8.
- Macbeth Gallery Extension, 19 East 57th Street—** Paintings by 18 living artists and modern sporting prints, to May 1.
- Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—** Modern French paintings, through April.
- Metropolitan Galleries, 730 Fifth Avenue—** Paintings by old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Ave.—** American Japanned furniture, to April 30; display of XIXth century lace shawls, to October 30.
- Midtown Galleries, 550 Fifth Avenue—** Group show by members.
- Milch Galleries, 108 West 57th Street—** Water colors by John Whorf, to May 6.
- Montross Gallery, 785 Fifth Avenue—** Sculpture by Doris Caesar, to April 28.
- Morton Galleries, 127 East 57th Street—** The dance scene by Eugene Fisch, to April 25.
- Museum of the City of New York, Fifth Avenue at 104th Street—** Special loan exhibition of portrait drawings of contemporary New York actors by Robert L. Benney, to April 24.
- Museum of Modern Art, 11 West 53rd Street—** Selection of paintings from the Lizzie P. Bliss collection; group of drawings by sculptors; Objects of 1900 and Today, to April 25.
- Newark Museum, Newark, N. J.—** Show of Modern American Paintings lent by the American Federation of Arts; Aviation exhibit—full size planes. Arms and armor from the age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Story books illustrated by the Museum.
- New York Historical Society, 170 Central Park West (26th Street)—** Contemporary prints, manuscripts, newspapers, books and broadsides of the Revolutionary War in commemoration of the Battle of Lexington, April 19, 1775.
- New York Public Library, Central Bldg.—** "Children's Books of Yesterday"; display of work by the late William Allen Rogers, to April 30; loan show of etchings by Lewis C. Daniel.
- New York Watercolor Club, 215 W. 57th St.—** 44th annual exhibition to May 5.
- New School for Social Research, 66 West 12th Street—** Exhibition of drawings by Robert Laurent and Jose de Creeft, sculptors, and Camilo Egas and Morris Kantor, painters, to May 6; sculpture in wood, by Fletcher Clark, to May 6.
- Newhouse Galleries, 578 Madison Avenue—** English portraits and Italian paintings of the Cinquecento during April.
- Frank Partridge, Inc., 6 West 56th Street—** Fine old English furniture, porcelain and needlework.
- Raymond & Raymond, 40 East 49th Street—** Contrasts—similar themes employed by Old and Modern masters, to June 1.
- The John Reed Club, 450 Sixth Avenue—** Drawings, paintings, sculptures and cartoons on the case of Tom Mooney.
- Rehn Galleries, 683 Fifth Avenue—** Paintings by Audrey Buller, to May 6.
- Reinhardt Galleries, 730 Fifth Avenue—** Old masters and French and American paintings.
- Rosenbach Co., 15 East 51st Street—** Important collection of manuscripts, books, prints, silver racing cups and objects of vertu, connected with sports.
- Schultheis Galleries, 142 Fulton Street—** Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue—** Marine paintings and fine prints.
- Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—** XVIIIth century English paintings and modern drawings.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—** Works of art.
- E. & A. Silberman Gallery, 32-34 East 57th Street—** Paintings by old masters.
- Marie Stern, 9 East 57th Street—** Paintings and watercolors by Gregoriev, to April 29.
- Valentine Gallery of Modern Art, 69 East 57th Street—** Gouaches by Wallace Harrison, April 24-May 6.
- Vernay Galleries, 19 East 54th Street—** XVIIIth century English furniture, porcelain, silver and panelled rooms.
- Wanamaker Gallery, au Quatrième, Astor Place—** American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.
- Wanamaker Gallery, au Quatrième, The Waldorf-Astoria, Park Avenue and 49th Street—** Antiques and objets d'art.
- Wells, 32 East 57th Street—** Special exhibition of Indian Art.
- Whitney Museum of American Art, 10 West 8th Street—** XIXth century paintings from the Addison Gallery of American art, to April 27; work by artist fellows of the Guggenheim foundation, to April 26.
- Wildenstein Galleries, 19 East 64th Street—** Sculpture by Mario Korbel, April 24-May 6.
- Yamanaka Galleries, 680 Fifth Avenue—** Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang.
- Howard Young Galleries, 677 Fifth Avenue—** Special exhibition of English portraits and landscapes.
- Zborowski Gallery, 460 Park Avenue (at 57th Street)—** Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.



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113 WEST 13th ST. - NEW YORK

NEWARK'S WORK IS MUCH CURTAILED

The complete closing of two of the departments of the Newark Museum, the dismissal of eighteen trained staff members, and a reduction in salary totaling 25% for the remainder of the staff were announced as necessary adjustments to the reduction of the city's appropriation for the Museum from \$100,000 to \$65,000 for 1933. These curtailments were decided upon at a special meeting of the executive committee of the Board of Trustees, held at the museum on April 11.

The lending work of the museum's educational department, which last year made 32,000 loans of objects of visual education to Newark schools, is the most important of the departments which have been closed. This department had served as an integral part of the new curriculum of the local schools and had supplied material to more than 1,400 classes. The work of the extension department through which loans of small exhibits and materials are made to stores, churches, banks and other organizations will also be completely stopped.

All departments of the museum will lose workers and their activities will be curtailed. Fewer exhibits can be undertaken with the smaller organizations, and none of the size or importance of the recent aviation exhibit. With shortened hours open to the public—twelve to five daily, and closed Mondays—fewer visitors and fewer school classes will be served. The museum's opening on Sunday afternoons will continue to be dependent on private contributions as it has during the past winter.

In addition to the eighteen trained workers who were permitted to leave, eight other assistants have been dropped, reducing the staff nearly 50%, and pay cuts for all remaining have been brought up to 25%.

Plans for the museum's activities for the coming year were centered on making as full use as possible of the museum's building and equipment. This policy will include the continuation of the daily gallery talks about the museum's exhibits, and the work with the hobby clubs in the Junior Museum. The hobby clubs for adults which have been inaugurated on recent Sundays will be continued in so far as possible without added expenditure. The modeling, sketching and stamp clubs are already organized, and a nature study group will meet on next Sunday.

FOREIGN AUCTION CALENDAR

BERLIN

Hollstein & Poppel

May 26, 27—XVIIth-XVIIIth century engravings from the collection of a nobleman:

LEIPZIG

E. & A. Boerner

May 22-23—Rare engravings from the Northwick Park collection and from the portfolio of Friedrich August II.

May 24—The Daumier collection of Carl Schniewind:

FRANKFORT

Hugo Heiblitz

May 2—Art from a well known German castle.

May 3—Paintings consigned by a museum in Southern Germany.

June 12, 14—Art from a noted Frankfort collection.

LONDON

Sotheby

April 25-28—The Winkworth collection of Chinese porcelains and objets d'art.

May 9—Part II of the renowned collection of Western mss., the property of A. Chester Beatty, Esq.

Christie's

April 25—Old English silver plate.

April 27—Chinese porcelain, decorative objects, furniture and Oriental rugs.

May 2—Italian faience, English and Chinese porcelain, furniture and tapestry from the Macquoid, Chatterton and Reynolds collections.

May 9—Decorative furniture and household effects, the property of the late Leopold Hirsch:

LUCERNE

Theodor Fischer

May 17-19—The Baron Kleist collection of paintings, furniture, antiquities and rare armor.

ZURICH

Ulrico Hoepli

May 26—Graphic art and books.

ROME

Ulrico Hoepli

April 27—Autographs and books.

PARIS

Hotel Drouot

April 24, 25—Fine arts books, first editions, etc.

April 24-26—Objets d'art, furniture, paintings, etc., from the "M.S." collection.

April 26-27—The collection of M. Henri Lavedan of the Academie Francaise.

April 27—French paintings from the holdings of the Societe Anonyme des Galeries Georges Petit.

April 28—Old and modern paintings; Chinese porcelains, XVIIth and XVIIIth century furniture, old masters, from the collection of M. de X.

April 29—Objects of art, antique furniture, paintings, tapestries, etc.

SAN FRANCISCO

A gallery of oil paintings and one of water colors, together with a few pieces of sculpture form a comprehensive exhibition of the work being done by the members of the Art Center group, which will remain on view at the California Palace of the Legion of Honor in Lincoln Park through April 23rd. Nearly forty artists, who may be classified as "conservative modernists," are represented in the display.

Three new exhibitions opened at the California Palace of the Legion of Honor in April: a one-man show of murals and other paintings by Alfred Ramos Martinez; a collection of abstract paintings by European and American artists; and a one-man display of paintings by Frank W. Bergman.

The Martinez exhibition will remain on view through May 14th. This artist is an international figure in painting, especially noted in the field of murals and frescoes. For many years he was Director of the Academy of Fine Arts in Mexico and at present he is temporarily residing in Los Angeles. He is showing at the Palace, among other pictures, several very large murals.

From April 25th to May 28th two galleries at the Palace will be occupied by the exhibition of abstractions. Many noted names will be included in this show; among them are the European artists, Picasso, Herbin, Leger, Kandinsky, Braque, Lurcat, and Klee; from Mexico are Rivera and Orozco; New York artists will include Stuart Davis, Nathaniel Dirks, John Graham, Charles Howard, Jan Matulka, and Max Weber; and Chicago will be represented by Paul Klee, Flora Schofield, William S. Schwartz, John Storr, Franklin Van Court, and Rudolph Weisenborn. To this collection will be added a group of local artists in this field.

Frank W. Bergman's one-man show will occupy a gallery at the Palace from April 27th through the entire month of May. Several of his pictures in the Palace show will be of large size.

ART FOUND IN WALTERS GALLERY

BALTIMORE—Priceless art objects, of which connoisseurs had lost trace and which had been sought all over the world in recent years, have been found among two hundred and forty-three crates that have lain in storage in the basement of the Walters Art Gallery, it was learned recently.

The objects reported the *New York Times* are part of a collection willed to the city by Henry Walters, who accumulated the treasures on annual visits to Europe to meet the leading dealers.

The collection, which he accumulated quietly and steadily over a long life, contains paintings, sculpture, ceramics, vases, manuscripts and other objects, and is said to constitute one of the greatest private collections in the world.

Experts who thronged the gallery after news of the find, pronounced the collection second in this country only to that of the New York Metropolitan Museum of Art.

One particularly treasured object is an Etruscan vase, which is said to be one of only two extant in the world. Another rare item is a Greek sculpture of a horse's head. There are only a very small number of Greek equine figures existent.

The manuscript collection is said to be second only to the J. P. Morgan one.

SAN MARINO

Three manuscripts made in England in the XIVth century have been placed on display in the Huntington Library to illustrate for the benefit of students and others the art and craft of bookmaking before the invention of the printing press.

According to R. B. Haselden, Curator of Manuscripts, it is rarely possible for the public to see in a single exhibit manuscripts which so well illustrate the various aspects of the bookmaking art in medieval times. Each of the three manuscripts shown tells its own story.

A manuscript of Martinus Polonus index to the work of Gratian, founder of the science of canon law, entitled *Pearl of the Decretum*, made in 1368, is a fine example of the work of a medieval English monk. The miniatures and initials in gold and color are beautiful specimens of the illuminator's art. The *Ellesmere Psalter*, written between 1325 and 1350, is opened to a leaf containing drawings for two miniatures which were never completed. The third item, a copy of Ranulf Higden's *Polychronicon*, made about 1340, is included because of its binding of red leather, made about 1352. A very unusual feature of this volume is an itemized statement of the cost of the binding, written in the book. The various items of leather, oak boards, clasps, thread, glue, etcetera, amounted to nineteen pence, a sum roughly equivalent to eight dollars today.

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